

# “EL BODEGON”

## AN EXHIBITION

*Spanish Still Life Painting from the 17<sup>th</sup> to the 19<sup>th</sup> Century*

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OLD MASTER PAINTINGS

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opportunity was provided by the German exhibition *Stillleben in Europa*, a show that began in 1979 at the Wesfälisches Landesmuseum für Kunst, Münster and travelled to the Staatliche Kunsthalle of Baden-Baden in the following year.

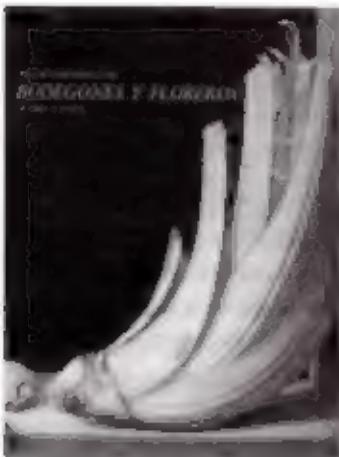


Fig. 2. Alfonso E. Pérez Sánchez,  
*Pintura española de bodegones y floreros  
de 1600 a Goya*, Madrid, 1983

Cavestany's example provided the inspiration for the exhibition *Pintura española de bodegones y floreros de 1600 a Goya*, organised by Alfonso E. Pérez Sánchez in Madrid at the end of 1983 (fig. 2). This exhibition of nearly 200 paintings aimed for a similar comprehensiveness within its historical parameters to that of Cavestany and drew on the most recent scholarship in the field. This was the greatest opportunity in recent times to see together such a wide range of still lifes of the Spanish school and was responsible for converting the present writer to a lifelong interest in the subject. In a show full of surprises, one of the most remarkable was Antonio de Pereda's compelling *Still Life with Walnuts* (cat. no. 66). Pérez Sánchez's exhibition catalogue offers a thoughtful account of the still life in Spain, that is addressed with the benefit of the author's unparalleled depth of understanding of Spanish visual art and culture.

This resulted in a text as full of insights as information, as can be seen in the particularly lucid and sensitive discussion of the possible meanings and symbolism of still-life paintings. This exhibition had an important international afterlife; Pérez Sánchez introduced Spanish still life to a Japanese audience in a version of the exhibition, *Pintura española de bodegones y floreros*, that was sent to Tokyo's National Museum of Western Art in 1992 and in 1997 he converted his exhibition catalogue into a book in French, *La nature morte espagnole du XVII<sup>e</sup> siècle à Goya*.

The most important response to the Madrid still-life exhibitions was *Spanish Still Life in the Golden Age, 1600-1650*, organised by William B. Jordan and held at the Kimball Art Museum in 1985 (fig. 3). In concentrating exclusively on the formative period of still-life painting in Spain, this exhibition gained in focus and depth, and succeeded the pioneering small show organised in America by José López-Rey in 1964 at The Newark Museum, *The Golden Age of Spanish Still Life Painting*. Jordan's exhibition comprised works of the highest quality and drew on the riches of United States collections, including a pair of unpublished still lifes at Dumbarton Oaks,



Fig. 3. William B. Jordan, *Spanish  
Still Life in the Golden Age, 1600-  
1650*, Kimball Art Museum, 1985.

Washington, by a previously obscure artist, Cristóbal Ramírez de Arellano (active 1630s-40s). The show also devoted attention to the related theme of genre paintings, with works by Diego Velázquez (1599-1660) and his circle. The centrepiece of the exhibition, however, was the selection of still lifes by Juan Van der Hamen (1596-1631), the long-standing subject of Jordan's scholarly research. The catalogue still offers the best documented and most perceptive account of Van der Hamen's career and art in the context of still-life painting in the first half of the 17th century. Other strengths of the catalogue include Jordan's account of Juan Sánchez Cotán and his reconstruction of the personality and art of Juan Fernández, El Labrador (active 1630s), whose beautiful *Vase of Flowers* (cat. no. 24) was one of the highlights of the show and the last time this painting was exhibited in such a context. The catalogue also contains an innovative study of the collecting of still lifes by Sarah Schroth, that reflects the growing interest in collecting studies during the 1980s.

William Jordan revisited the theme of early still-life painting in Spain in *La imitación de la naturaleza. Los bodegones de Sánchez Cotán*, a monographic exhibition devoted to the still lifes of Juan Sánchez Cotán organised at the Museo del Prado at the end of 1992. This exhibition celebrated the acquisition by the Prado of *Still Life with Game, Vegetables and Fruit* of 1602, the only known signed and dated still life by the artist, and was a rare occasion to see together in one room most of his still-life paintings. More recently, Jordan was the author of the handsome catalogue *An Eye on Nature. Spanish Still-Life Paintings from Sánchez Cotán to Goya* organised by the Matthiesen Gallery in New York in 1997.

In 1995, William Jordan and the present writer organised the exhibition *Spanish Still Life from Velázquez to Goya* at the National Gallery, London (fig. 4). This exhibition, in turn, prompted the Museo del Prado to showcase its own collection of Spanish still lifes in the same year in an exhibition *La belleza de lo real. Floreros y bodegones españoles en el Museo del Prado, 1600-1800*. The London exhibition proved to be a revelation to the British public, who were more used to the still-life painting of Northern Europe. Juan Sánchez Cotán stole the show and viewers were rightly amazed by the apparent modernity of his works at the very inception of the genre in Spain. Accustomed as they were, perhaps, to thinking of Spanish art as almost exclusively religious in nature, critics seized on Sánchez Cotán's membership of the Carthusian order. This fact, combined with a general lack of familiarity with Spanish art history - still, unfortunately, little taught in Britain and Ireland - resulted in an exaggeration of

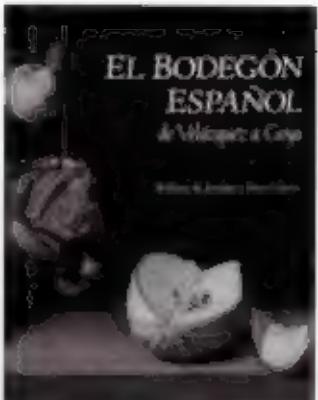


Fig. 4. William B. Jordan and Peter Cherry,  
*Spanish Still Life from Velázquez to Goya*,  
The National Gallery, London, 1995.

the apparent "monastic" dimension to his paintings. The accompanying catalogue reflects the combined research of both authors and discussion of a number of little explored areas in still-life studies, such as the influence of Sánchez Cotán, still-life painting in Valencia and the theme of flower painting. Much new documentary evidence incorporated in the catalogue was published in greater detail in the present writer's *Arte y naturaleza. El bodegón español en el Siglo de Oro* in 1999.

One of the great surprises of the London exhibition in 1995 was Antonio Pereda's *Kitchen Scene*, or so-called *Allegory of Lost Virtue* (cat. no. 31). It is appropriate that this major 17th-century Spanish genre painting was rediscovered in Britain, given the long-standing interest of British and Irish collectors in the genre paintings of Velázquez, to whom it had earlier been attributed, and those of Bartolomé Estéban Murillo (1617-82). Interest in Spanish still life in Britain and Ireland, however, has been sporadic and offers no parallel to the enlightened acquisition of such paintings by American public collections. This was illustrated by the exhibition *El Greco to Goya. The Taste for Spanish Paintings in Britain and Ireland* organised in 1981 by Allan Graham at the National Gallery, London. There is some irony in this, since the British diplomats in Spain in the 17th century, Sir Arthur Cotton and Arthur Hopson, bought the still lifes of Juan Fernández, El Labrador directly from the artist. One of these, *Still Life with Apples, Grapes, Chestnuts and Acorns*, counts among the treasures of the royal collection. Another early Spanish still life, *Still Life with a Fish and Baskets of Fruit*, that was exhibited in the London exhibitions in 1981 and 1995, and whose pendant is exhibited in the present show, once belonged to the distinguished collection of William Stirling-Maxwell, whose name its so-far unidentified author bears. The inspired acquisition by the National Gallery of *Still Life with Oranges and Walnuts* by Luis Meléndez, was one of the highlights of the exhibition *Painting in Spain in the Later 18th Century* organised by Michael Helston in the gallery in 1989, in which the painting could be admired in the context of nine other works by the artist.



el Bodegón español  
Francisco Calvo Serraller

Fig. 5. Francisco Calvo Serraller:  
*El bodegón español de Zurbarán a Picasso*,  
Museo de Bellas Artes de Bilbao, 1999.

In 1999, Francisco Calvo Serraller organised an adventurous exhibition *El bodegón español de Zurbarán a Picasso* at the Museo de Bellas Artes de Bilbao (fig. 5), that followed the development of the genre in Spain in great leaps and bounds from its beginning up to the 20th century. One of the most fascinating aspects of this show was the thought-provoking juxtaposition of old-master paintings and modern works. In recent years, however, our understanding of Spanish still life has been advanced as much by a number of important specialised exhibi-

tions. One of the most beautiful was the exhibition devoted to Tomás Yépes (c. 1610-74) organised by Alfonso E. Pérez Sánchez in 1995 in the Centre Cultural Bancaixa, Valencia (fig. 6). The results of archival research by Benito Navarrete published in the catalogue also contributed considerably to our understanding of the artist's life and career. Yépes was greatly admired in his own day and has been a major rediscovery of our time. This exhibition demonstrated that not only is Yépes one of the most skilled and exquisite of painters, but maintained the interest of his patrons and collectors with his expertise in flower painting and a range of different still-life types.

The scholarly attention devoted to the theme of flower painting in Spain in the London exhibition of 1995 was followed by

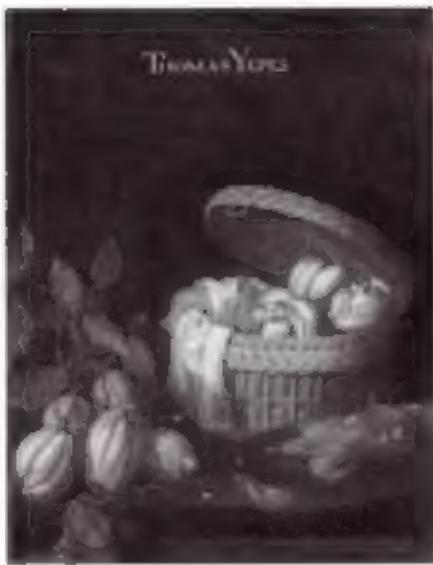


Fig. 6. Alfonso E. Pérez Sánchez, Tomás Yépes. Centre Cultural Bancaixa, Valencia, 1995.

a monographic exhibition of seventy flower paintings of Juan de Arellano (1614-76) organised by Alfonso E. Pérez Sánchez in 1998 at Caja Madrid (fig. 7). This exhibition offered an unparalleled opportunity to survey the production of the most important flower painter in Golden Age Spain and was accompanied by a well-documented catalogue. An attempt to redress the balance in favour of the activities of the full complement of Spanish flower specialists was recently made by the exhibition *Spanish Flower Painting in the Golden Age*, organised in 2002-2003 by Francisco Calvo Serraller at the Frans Hals Museum, Haarlem and the Museo del Prado, Madrid. A number of naively charming flowerpieces and still lifes by the Spanish-Portuguese artist Josefa da Obidos (1630-84) were included in a monographic exhibition, *The Sacred and the Profane. Josefa da Obidos of Portugal*, organised by Angela

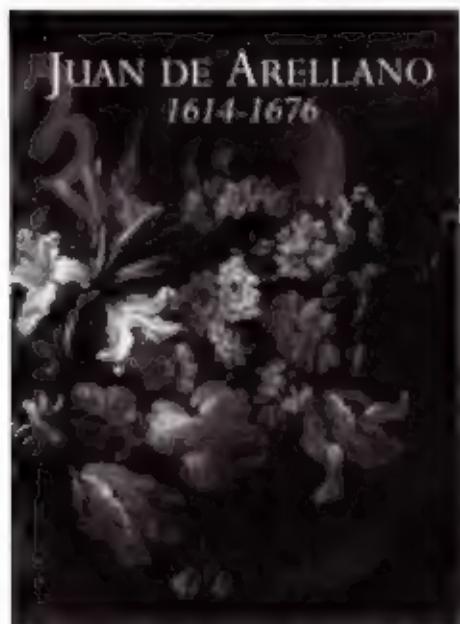


Fig. 7. Alfonso E. Pérez Sánchez, Juan de Arellano. Caja Madrid, 1998.



Fig. 8. Alfonso E. Pérez Sánchez, *Colección Pedro Masaveu: floreros y bodegones*, Museo de Bellas Artes de Asturias, Oviedo, 1997.

titioner of still-life painting in 18th-century Spain (fig. 9). One of the most important results of this show was the return to the Prado from deposit of a number of the still-life paintings belonging to the series of works Meléndez painted for the Prince of Asturias. In 1985, in the same year that Eleanor Tufts published her scholarly monograph and catalogue on the artist, *Luis Meléndez, Eighteenth-Century Master of the Spanish Still Life*, she and Luna collaborated on another monographic exhibition, *Luis Meléndez: Spanish Still-Life Painter of the Eighteenth Century*, that began at the North Carolina Museum of Art and travelled to two other venues in the United States. Not only did this exhibition cement the international artistic status of Meléndez by including many of the finest works of the artist, but its catalogue is the result of a productive collaboration between the leading scholars of the artist. The forthcoming exhibition of Meléndez's still

Delaforce in 1997 at the European Academy for the Arts, London.

Alfonso E. Pérez Sánchez organised an exhibition devoted to the distinguished Masaveu collection of Spanish still lifes at the Museo de Bellas Artes de Asturias, Oviedo, in 1997, *Colección Pedro Masaveu: floreros y bodegones* (fig. 8). Another, was the exhibition of the collection of still-life paintings in the Museo Cerralbo, Madrid, *La pintura de bodegón en las colecciones del Museo Cerralbo*, organised by the present writer in 2001, whose catalogue revisited problems of attribution of the works of Juan Fernández, El Labrador and his contemporary Juan de Espinosa (active c.1630-c.1660).

The monographic exhibition, *Luis Meléndez: Bodegonista español del siglo XVIII*, organised by Juan Luna at the Museo del Prado in 1982 established the reputation of Meléndez as the leading practitioner of still-life painting in 18th-century Spain (fig. 9). One of the most impor-

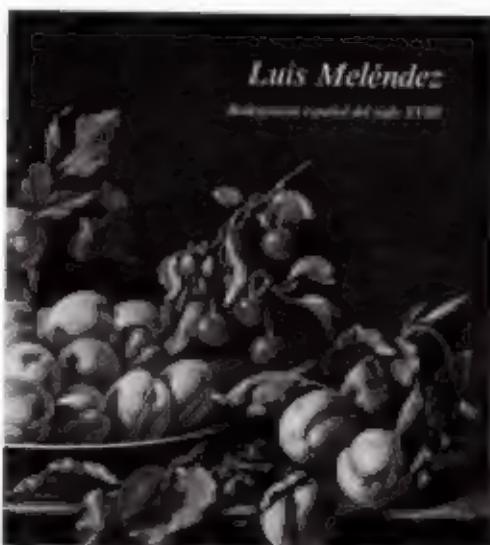


Fig. 9. Juan Luna, *Luis Meléndez: Bodegonista español del siglo XVIII*, Museo del Prado, Madrid, 1982.

lifes at the Museo del Prado in February 2004, organised by the present writer and Juan Luna, will draw on these important precedents and research that has been undertaken since then.

The present exhibition, held in the galleries of Rafael Valls in London and Caylus Anticuario in Madrid, promises to make its particular contribution to the unfolding story of the study of Spanish still life outlined here. It includes paintings by many of the most important practitioners in the genre, such as Juan Van der Hamen, Alejandro de Loarte (c.1595-1626), Francisco de Barrera (1595-1658), Mateo Cerezo (1637-66) and Pedro de Campobrín (1605-74). There is an important flowerpiece by Juan de Arellano and an unpublished *Vase of Flowers*, signed and dated 1644 by Antonio Ponce (1608-77), showing the finesse of this artist in a genre in which he learned from and succeeded his master, Juan Van der Hamen. Also present is a *Garland of Flowers* painted on a gold ground by Bartolomé Pérez (1634-98), a picture that formed part of the extensive ensemble of flowerpieces decorating king Charles II's Gilded Bedchamber (*Camón Dorado*). Trained by Juan de Arellano, not only was Pérez one of the most accomplished Spanish flower painters, but the importance of this painting is considerable since it remains the only known example from this series.

Tomás Yepes is represented by two still lifes, including his *Basket of Grapes and Flowers*, in which he demonstrates his prowess in a subject matter that always represented a particular challenge for artists due to the legendary precedent of the realistic grapes painted by Zeuxis in classical antiquity. There are also distinguished works by the enigmatic master presently known as "Pseudo-Yepes", whose identity remains unknown, despite the evident quality of his paintings and his adoption of stylistic features borrowed from early Roman still-life painting in the wake of Caravaggio. There is also a rare still-life painting by Francisco Barranco (documented 1640s), whose production has only begun to emerge from the shadows in recent years. While Juan de Espinosa was the only serious rival to Juan Fernández, El Labrador in still lifes with grapes, this exhibition shows his range in other subject matters, including an evident speciality in playful still lifes depicting curious table fountains with fruit and flowers.

The exceptional quality of Valencian still-life painters of the 18th century is well illustrated by the pictures in the present exhibition. These are headed by a *Vase of Flowers* by Benito Espinós (1748-1818), the director of the Escuela de Flores of the Valencian academy and the most important flower painter of his generation. The intense colours, fluent brushwork and falling dew drops that imply the freshness of the blooms make it one of his most beautiful paintings. The flower paintings of the younger artists Miguel Parra (1780-1846) and José Romá (1784-1847) take the flowerpiece to a new level of decorative spectacle. Although piecemeal research on the Valencian school of still-life painters has been undertaken in the past, a modern, authoritative survey is long overdue. One of the great enigmas in the study of Spanish still life, however, remains the painting of the 19th century. Although this

I.

ALEJANDRO DE LOARTE

C.1600 – 1626

Alejandro de Loarte appears to have been a very short-lived contemporary of Juan Van der Hamen y León. The exact date and place of his birth are still unknown, but he described himself as a resident of Madrid when he married there in 1619, four years after Van der Hamen had married. He may have undergone his apprenticeship there and was probably already a practising painter at the time. By 1622 he had perhaps moved or returned to Toledo. He was certainly there by 1624 and died there in December 1626. His private clients were mostly professionals and well-off artisans. His best works are still-lifes, all dating from the last four years of his life. These compositions portray objects suspended and arranged within a window-frame or on a shelf and broadly follow the format of works by Juan Sánchez Cotán and Juan Van der Hamen y León. Whereas van der Hamen's still lifes give us a glimpse of affluent life at the court, Loarte's show us the intimate details of middle-class life.

**A Still Life with Meat and Tavern Scene**

Oil on Canvas

19 x 27 inches (49.5 x70 cms)

EXHIBITED: The National Gallery of London, '*Spanish Still Life from Velázquez to Goya*', Londres, 1995, pp. 58-59, fig. 42.  
Matthiesen Fine Art Ltd, London, '*An Eye on Nature*', 1997, pp. 124-126, n° 16.

LITERATURE: William B. Jordan, '*An Eye on Nature*', London, 1997, pp. 124-126, n° 16.  
William B. Jordan, '*Spanish Still Life from Velázquez to Goya*', London, 1995, pp. 58-59, fig. 42.





## JUAN VAN DER HAMEN Y LEÓN

1596 - 1631

Juan van der Hamen y León was a painter of Flemish origin who was particularly innovative.

His early work, done in Madrid, shows the influence of the Flemish masters, especially of Rubens and of the Antwerp school. His works were already in Spanish collections at this date.

Van der Hamen's style changed after his return to Madrid in 1626. He now painted in a more Spanish manner, with more emphasis on chiaroscuro. He worked in Madrid until his death in 1631, during which time he painted a number of poetic eulogies to him.

A Still Life with Figs in an embossed Brass Bowl and two Vases of Flowers

Oil on Canvas

22 1/2 x 37 1/2 inches (57 x 95 cms)

Signed and Dated 1621

LITERATURE  
Jordan

NOTES  
The painting shows a strong influence of earlier Flemish models which the young Van der Hamen used consistently is replaced by Spanish restraint and decorum. There is now a simplicity and severity recalling the work of Sanchez Cotán. The cool grey table ledge supports the grand, symmetrical forms of the ormolu-mounted porphyry fruit bowl, which contains black and yellow figs. The glass vases with their more delicate ormolu supports gleam luminously out of shadows the disappear into the very typical dark background. A hint of distant illumination from a window coming from behind and to the left of the artist (and the viewer) is caught on the reflective surfaces of the porphyry and the glass of the vases. A solitary split fig and a fallen carnation add to the slightly unsettling sense of transience.

## WORKSHOP OF JUAN VAN DER HAMEN Y LEÓN

1596 – 1631

A Still Life of Pears and Peaches in a Basket with other Fruit resting on a Ledge

Oil on Canvas

17 5/8 x 23 5/8 inches (44.8 x 60 cms)

PROVENANCE English Private Collection

■ KATTELBEEKE COLLECTION, AMSTERDAM, NETHERLANDS — De Wael, B.

Jordan

NOTE: ON LOAN FROM A PRIVATE COLLECTION





## FRANCISCO BARRERA

1595 – 1657

**F**rancisco Barrera was born in Madrid and it appears he have lived most of his life there. It is not known well whom he was apprenticeship, but we do know that between 1614 and 1616 he was at the Royal Court of King Philip IV.

Francisco Barrera was like many other artists of the period a versatile painter and apart from his 'Bodegones' he was known to have executed many 'impressions' for the royal collections. These being of Saints and religious content. He was also to produce some interesting landscape pictures.

It is interesting that at this time there were trading shops in the center of Madrid and we know that Barrera together with Juan de Arellano supplied pictures for this open market and sell other works there. It seems that after the successful reception of his pictures, he was to specialise in nothing but Still Life paintings.

The artist was especially successful at producing pictures representing the months of the year. These beautiful pictures are always inscribed with the month and always represent scenes of everyday life that relate to the country activities appropriate for that month.

A Still Life of Peaches, Fish, Chestnuts, a tin Plate and sweet Box and two Mexican Lacquer Cups

Oil on Canvas

15 1/4 x 32 3/4 inches (38.5 x 83 cms)

PROVENANCE Private Collection, Barcelona.

LITERATURE Peter Cherry, *Arte y Naturaleza. El Bodegón Español en el Siglo de Oro*, Madrid, 1999, Eg. XLVII

## FRANCISCO BARRERA

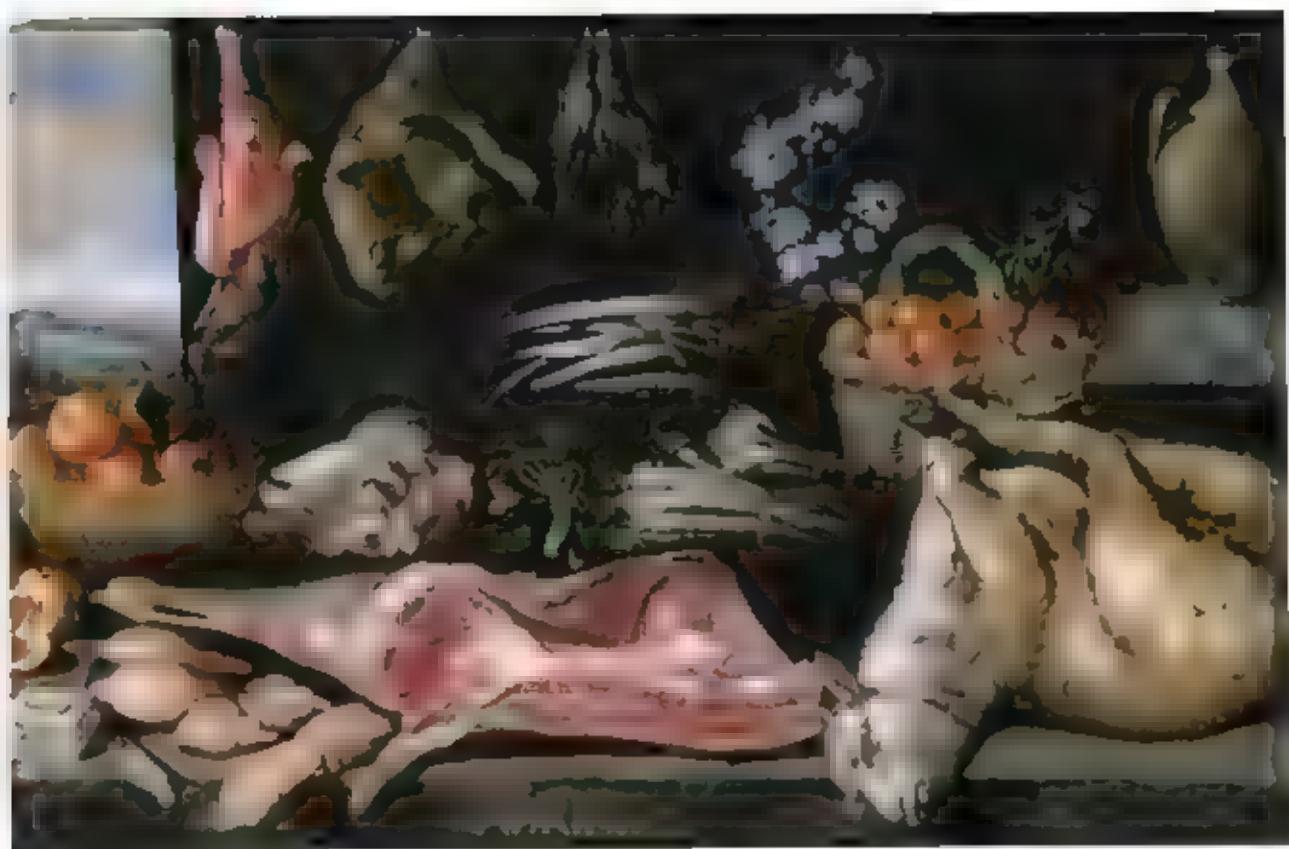
1595 - 1658

**A Still Life Representing the Month of April**

Oil on Canvas

39 3/4 x 61 1/2 inches (101.5 x 156 cms)

Signed and Inscribed *Fran. Barrera Fe. Abril. 4***PROVENANCE** Private collection, Madrid*Exposición de la Exposición Arte y Naturaleza. El Bodegón Español el Archivo de Oro*  
Madrid, 1990 p. 206, fig. XLIV nº 2





## FRANCISCO BARRERA

1595 - 1658

## A Still Life Representing the Month of June

Oil on Canvas

40 1/2 x 61 1/4 inches (103 x 155.5 cms)

Signed and Inscribed *Fran. Barrera fl. JUNIO*

CITERAS: Ida Pascual - *Arte y Naturaleza. La Bodegón Español en el siglo de Oro*  
Madrid, 1999, p. 203, Fig. XLV, nº 2

PEDRO DE CAMPROBÍN PASSANO

1605 - 1674

Portuguese word was written in  
to Toledo in 1619. He was to live here until 1624, close to the painter Luis  
Iniesta, who had two sons, one of whom became a painter.  
He travelled to Seville where he met the sculptor  
Garcia de Aranda. Here he was to stay longer, as most of his  
early work is in Seville. In 1624 he moved to Madrid, where he  
was received by King Philip IV, whom he knew well, as he was the first Sevillian painter to be called to the court. He was to stay there until 1635, when he  
left for Italy, where he spent some time in Rome, before returning to Spain.  
In 1640 he was to receive the commission to paint the  
frescoes in the choir of the church of San Pablo in Seville, which  
he did over a period of three years. The frescoes depict scenes from the life of the Virgin Mary, including the Annunciation, the  
Nuestra Señora de los Dolores in the church of San Pablo in Seville.

I expect you will have seen the paper about the new film  
in the current issue. Note in particular the reference to the  
early 19th century scenes (and also the title) which I think  
you will appreciate the history of the film as well as your  
own the early 19th century. I am sure there is a great  
deal more tradition of painting in Spain than has been in the  
past associated with it.

A Still-life I found in a blue and white majolica Bowl with other Objects in a Table.

## Oil on Panel

21 1/2 x 29 1/2 inches (54.5 x 75 cm.)

Signed and Dated: P. de Cambray Paris, 1616

**PROVENANCE** Conde de Rosillo Collection, Madrid, c. 1930  
Private Collection, Madrid

NATUR. SOCIED. ARTS NATURAUX E. BODE EN ESPAGNE. MÉM. DE  
OCT. MADRID. 1900. p. 264. IN 1889.





PEDRO DE CAMPROBÍN PASSANO

1605 – 1674

A Still Life with two Vases of Flowers.

Oil on Canvas

21 1/2 x 23 3/4 inches (53.5 x 60.5 cms)

## TOMÁS HIEPES

c. 1600 – 1674

**N**one of the Castilian biographical sources written before 1800 mentions Tomás Hiepes whose considerable local fame it seems was limited to the region around Valencia, where he was probably born and where he died at an advanced age in 1674. Until recent very little was known about Hiepes life but from recent research a good deal can be inferred about his family circumstances and his early career. From these newly discovered documents, and from the eighteenth century accounts of his life by the Valencian Marco Antonio de Orellana (1741–1813), a coherent persona begins to emerge.

In October of 1616, Tomás Hiepes already a servant was admitted to the Colegio de Pintores in Valencia an indication that his birth must have been around 1600 or possibly a few years before. Further documentary evidence is non-existent until 1640 when we learn that he has married Ana Eres, an he resists a wealthy Valencian family with land and dying trade interests.

At this time in his life and throughout the next forty years Hiepes, usually accompanied by his wife made periodic visits to trade fairs in Medina del Campo in the Castilian province of Valladolid. On these visits he must have become accustomed to the work of Juan Van der Hamen y León. Without prior knowledge of his work it would be hard to conceive the work of Hiepes. Indeed the first documented works by Hiepes are a series of fruit pictures sold to the notary and friend Vicente Coetés, in 1632 merely a year after the death of Van der Hamen.

Hiepes predilection for painting sweets is explained by the importance of elaborate sweets in Spanish society at this time and the fact that his sister was a confectioner. Indeed it was through a lawsuit with this sister who was trying to take advantage of his wife's fortune that this information about Hiepes arose.

In 1655 Hiepes participated in the city's decorations honouring the second centenary of the canonisation of Saint Vincent Ferrer. The decorations for which he was responsible in the cloister of the Convent of Santo Domingo, included monumental paintings of fruit which won him much acclaim. No other documents survive from his lifetime but numerous signed and dated studio sketches from the early 1660s help to assess his artistic development.

Hiepes surviving works attest to his extremely broad and prolific output. He painted fruit still-lifes, game pieces, flowerpieces, banquet pieces, kitchen still-lifes, dessert still-lifes, still-lifes in landscapes and what might be called garden pieces. His works are brimming with an irresistible provincial charm and a delightful inventiveness suggestive of the sybaritic life of this prosperous Mediterranean town.

Hiepes' work can be found in most major institutions around the world.

## A Still Life of Fruit

Oil on Canvas

28 x 30 1/4 inches (71 x 100 cm)





## TOMÁS HIPPES

C. 1600 - 1674

## A Still Life of a Basket with Grapes

Oil on Canvas

25 1/2 x 35 1/4 inches (65 x 89.5 cms)

PROVENANCE Private collection, Madrid

Collection of Duque de Valencia, Madrid c. 1945

EXHIBIT

*'Arte y Naturaleza. El Descubrimiento del Barroco en Andalucía'**Ora!, Madrid, 1999, fig. C.*Julio Covestany 'Floreros y Bodegones en la pintura española', Madrid  
1946 y 1950, p. 154, n° 28*'El bodegón. La naturaleza muerta en la pintura  
española', Madrid, 1955, p. 154, n° 28*

## II.

## PSEUDO-HIERES

Act circa 1650 - 1675

**R**ecent research and in particular the exhibition at the National Gallery in London has identified the painter now known as Pseudo-Hieres as a Spanish painter. Previous scholarship had confused him with an Italian painter who had also been known as the Master of the Lombard Still Life and wrongly attributed to his Italian by English scholars as well as Pedro de Campoyan and Tommaso Hieres, both of whom have a very individual style.

Pseudo-Hieres' workshop was highly professional and very active producing a great number of still life that varied remarkably in quality. Typical of Pseudo-Hieres' work are his best oil Still Life with Ebonized Chest Fruit and a Vase of Flowers exhibited in the 1994 National Gallery, London, Spanish Still Life Exhibitions, one of a group of six still lives in a Madrid private collection which were strongly attributed to Hieres in 1870. Among the objects in a small chest of drawers, or pajaica, nothing that appears in these still lives by Hieres, Potesa, Castroviejo and other Spanish painters of the 1640's and 1660's. One of it is a silver chalice on a plate. Much more staid than this was more depicted by Hieres, and this very same one is repeated in other still lives by Pseudo-Hieres. In the foreground are a white upturned porcelain tureen bowl, a ripe melon, a dead bird and a Spanish faience vase of flowers. Back the enamel oil the table-top and the very worn arrangement of flowers were used by Pseudo-Hieres in other still lives. It was indeed a characteristic of the artist and his workshop to repeat selected motifs, as well as entire compositions. And in this case, in colouring, one of the most prominent aspects of his still life paintings, and of the artist's style in general, is the strong shade of light that covers the background diagonally, in the manner of Italian Carravaggesque still lives. This borrowing from Italian art is unusual in Spanish still life painting and is one of the aspects of the artist's style less copied. It is likely that thinking he was one of them. The dramatic contrast of light and shade is somewhat more forceful in defining the ambience in another painting from the same set of six, the Imperial Still Life with Flowers, Chest and a Vase of Flowers, in which the objects are disposed in a sort of less symmetrical arrangement on a five-legged stone pedestal with a carved satyrine corner. As in some of Pseudo-Hieres' still lives, the objects of glass and crystal have an almost generic character, as if they were made up rather than observed from actual things. The type of striped glass bowls at the right, filled with red wine, is typical of the artist's work. It is decorated with white stripes of opaque glass, called latte-vite, a characteristic of producers of glassware of Catalonia and Valencia. It occurs also in Hieres' still lives but is not usually seen in those from Castile. Perhaps the more striking motif in this picture is the plain containing a rounded white cheese on top of which is a horned mask with a ring which signs it. It is characteristic of the modish ornaments of Pseudo-Hieres and his workshop that the motif was used in other works too.

In trying to understand the basis of Pseudo-Hieres' style which is quite wide ranging when in the framework of Spanish still life painting, it is useful to focus on several of its distinctive features. Among them are the types of support on which the objects are arranged: the freestanding table-top and the stone pedestal. The latter can be decorated with either a foliate design, a simple, geometric design, or no design at all; however these are quite different from the cubic pedestals of earlier Spanish painters.

Pseudo-Hieres, whether he had travelled or not, probably worked in a large Spanish city in the closed quarter of the seventeenth century. At this date, certainly in Madrid, he could have learned almost any kind of Italian painting, since members of certain local guilds still were there to practise in such variety. One Juan de Arellano, for this have operated when the Spanish call an itinerant publican, an open shop where clients could come and buy still lives that were painted by the master and his assistants following a set of formulas, and using a repertoire of motifs that were combined in various ways and repeated often. The uniform quality of the pedestal, table tops and backgrounds, which were all completely painted before the objects, suggests that the workshop may have had specialists who performed these tasks. The facile generic modelling of the objects in his pictures suggests that they were possibly painted from models or pattern books, not from life. The much named Lombard still life was very likely one of these models, whose objects in the still lives, though not very specifically observed, suggest by their general style more manufactured or rather than the middle of the seventeenth century. The fact that so many of the still lives seem to have been sold in sets suggests that they were used as decorations in large houses.

A Still Life with Fruits hanging from their Branches, Birds, a Horned Mask placed on a Cheese in a porcelain bowl, a glass Vase with Flowers on a stone Ledge

Oil on Canvas

21 1/4 x 34 1/4 inches (54 x 87 cms)

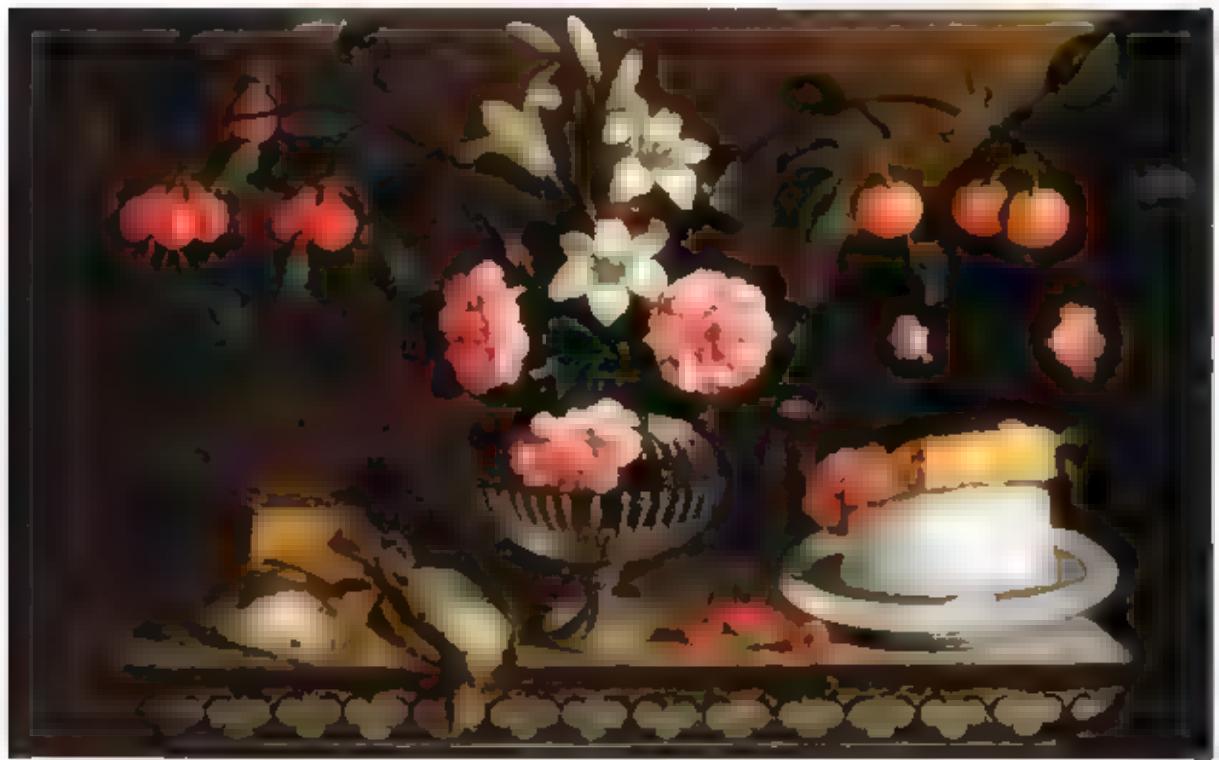
PROVENANCE Spanish Private Collection

English Private Collection

NOTE

ON LOAN FROM A PRIVATE COLLECTION





## PSEUDO-HIEPES

Alt. circa 1650 - 1675

**A Still Life of Flowers, Partridges and Pears**

Oil on Canvas

34 1/2 x 49 5/8 (87.5 x 125.5 cms)

**PROVENANCE** Private Collection, Spain (until 1946)

Private Collection, New York

EX-OWNERS: M. de la Corte, 'An Eye on Nature' (London)

**PSEU DO-HIEPES**

Art circa 1650 - 1675

**A Still Life of Flowers in a Vase, Fruits in a Bowl and Hanging Grapes**

Oil on Canvas

28 1/4 x 43 1/4 inches (72 x 110 cms)

**PROVENANCE** Dr Kurt Benedict

Otto Wertheim, 1967

Swiss Private Collection





## JUAN DE ESPINOSA

C. 1615 - 1659

**L**eopoldo de Espinosa was born in Madrid around 1615. It is known that he belonged to the same generation of artists as Antonio Ponce, working in Madrid during the first half of the XVII century. He was probably a pupil of Ponce, who was a native of Valencia. In 1640 he became a member of the Royal Academy of Painting and Sculpture in Madrid, and in 1645 he was granted a pension by King Philip IV. He died in Madrid in 1659. He painted still-lifes, portraits and religious scenes. He also made some drawings and etchings. He is known to have painted still-lifes in oil on canvas between the years 1628 and 1659.

**A Still Life of Flowers, Grapes and other Fruit in a Mexican terracotta Vessel**

Oil on Canvas

31 1/2 x 24 inches (80 x 61 cms)

B. A. R. — C. — L. — Naturales. El Bodegón con Frutas del Siglo de Oro. Madrid, 1999, p. 210. Fig. LVII. n° 1

15

JUAN DE ESPINOSA

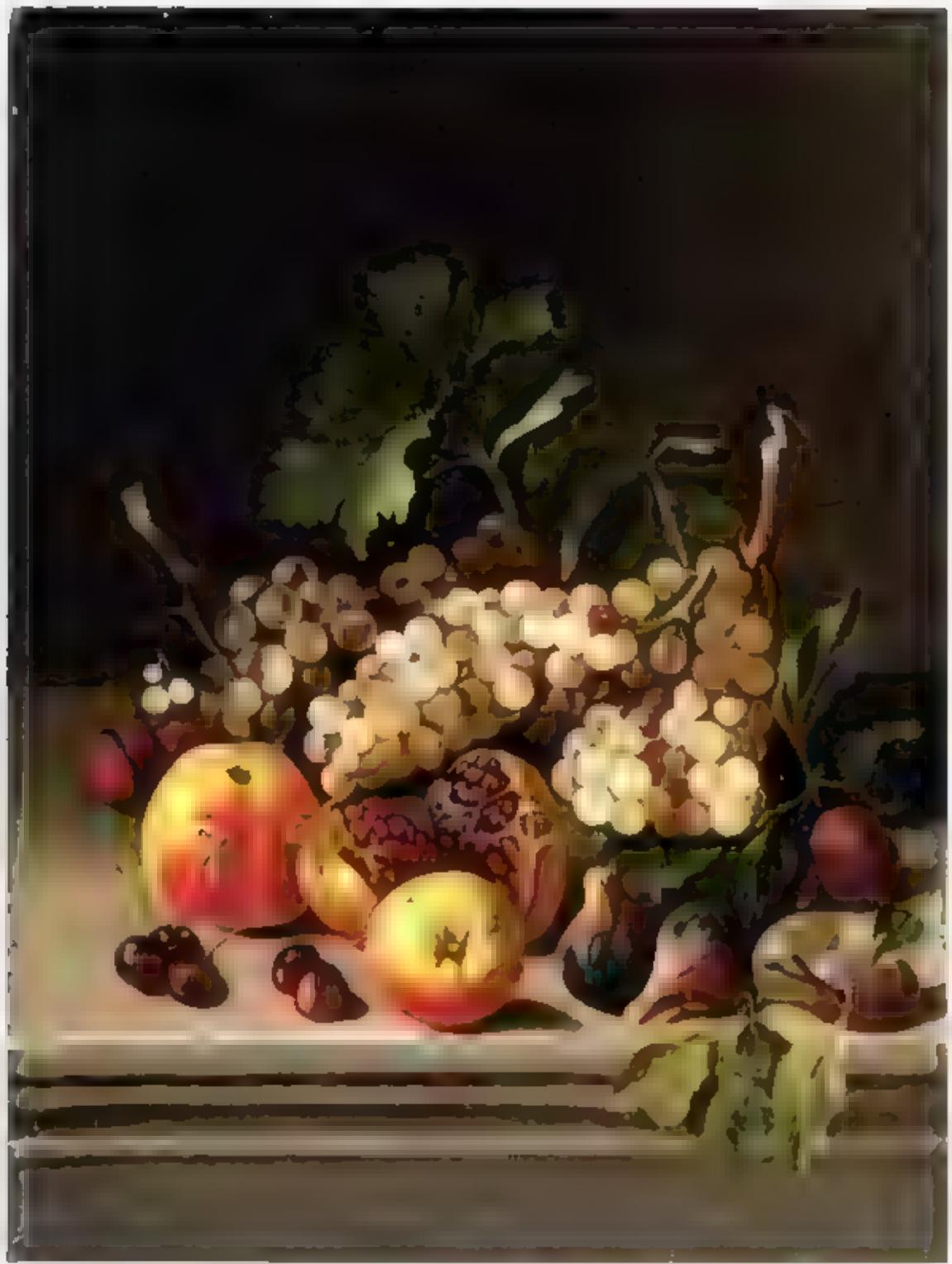
C 1615 - 1659

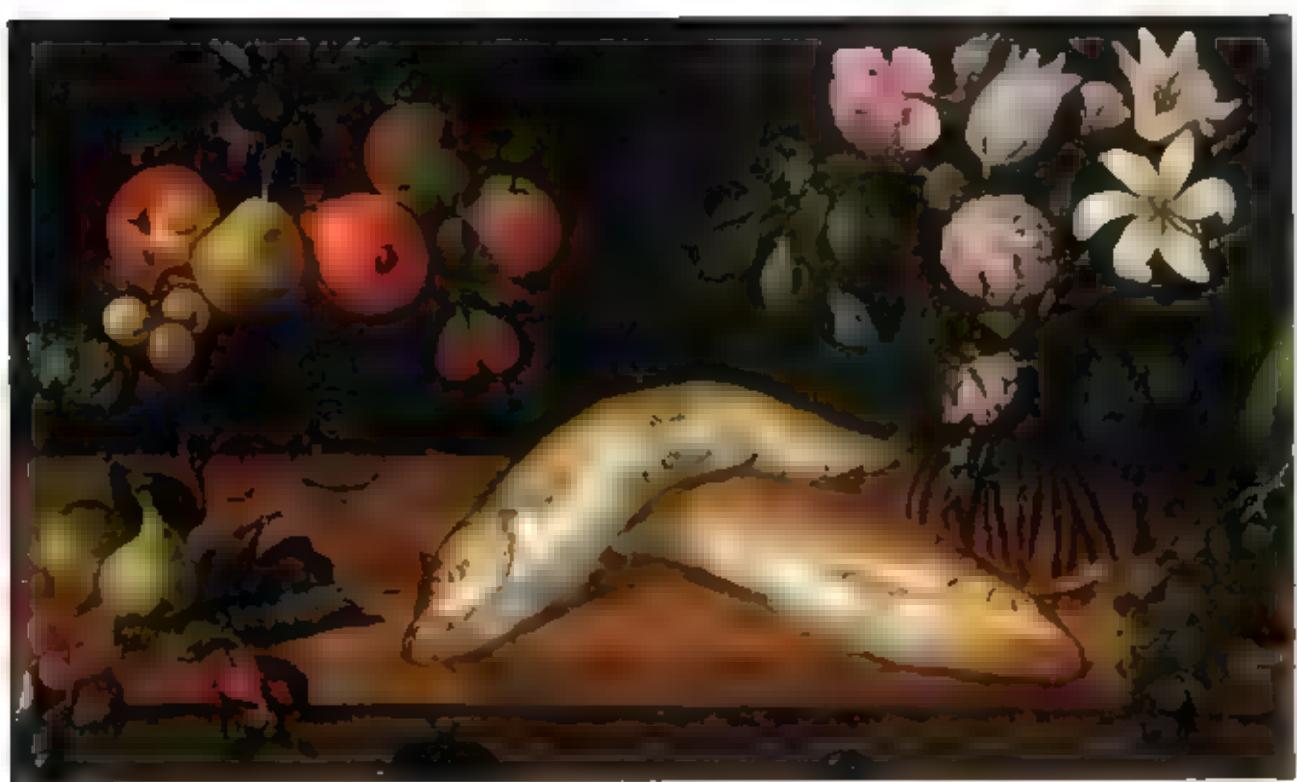
A Still Life of Grapes, Apples, Cherries, a Pomegranate, Eggs and Plums resting on a stone Ledge

Q1 on Canvas

25 x 14 x 17 x 2 inches (59 x 44 x 44 cm)

PROVENANCE [REDACTED] - See A. Alvarado, *op. cit.* p. 100-101  
collection made in 1614  
[REDACTED] M. S. 1000, fols. 1-10v. *Spanish Interiors: Collection of Painting in Madrid 1601 to 1755* Los Angeles, 1997, Part 1, p. 387, n° 26  
Reproduced in *Arte y Naturaleza. El Barroco en la pintura del Siglo de Oro* Madrid, 1999, p. 209, Fig. 11V, n° 2.





16.

JUAN DE ESPINOSA

C. 1615 - 1659

A Still Life with Fish, Fruit, Flowers and a Glass Vase

Oil on Canvas

23 x 37 inches (58 x 95.5 cms)

LITERATURA - Recuerdos. Arte y Naturaleza. *El bodegón español en el Siglo de Oro*, Madrid, 1999. Fig. LVIII, nº 1

## ANTONIO PONCE

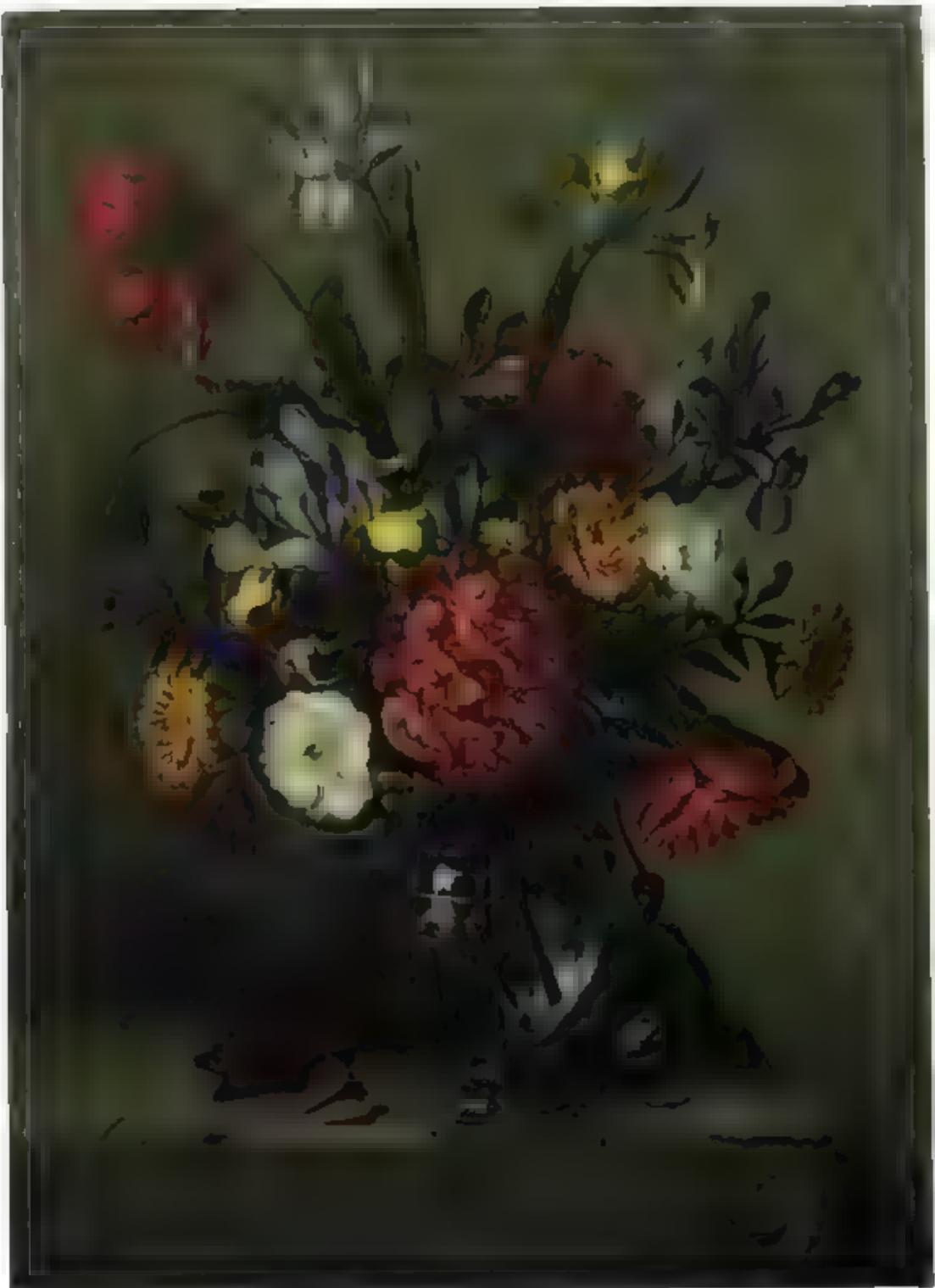
1608 - 1667

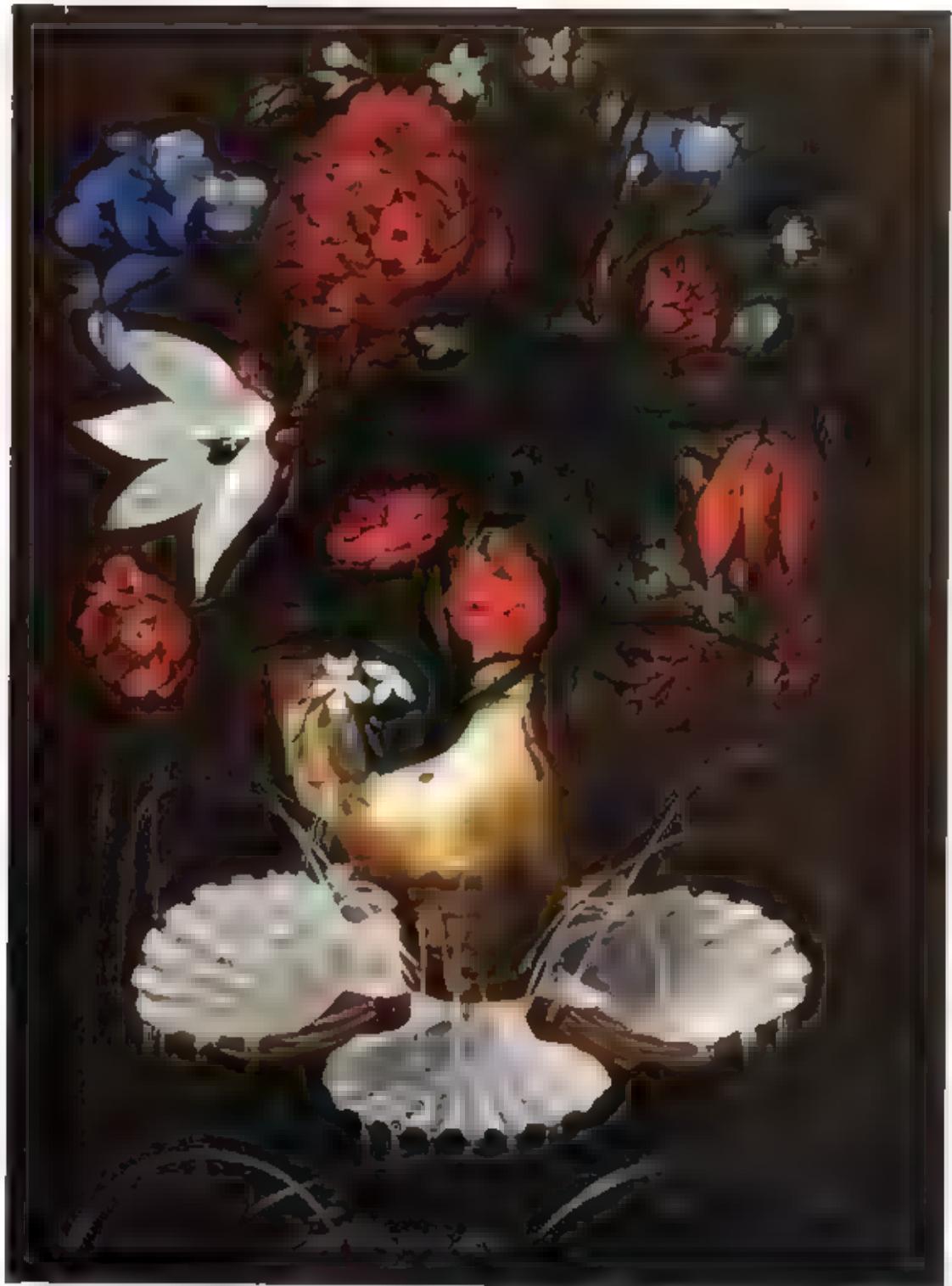
**A**mong the numerous documents relating to his activities in that city between the years 1640 and 1644, the following extract from the *Archives of the Royal Mint* of Madrid, dated 1644, is reproduced. It shows that Ponce had been working in Madrid for four years later when Ponce married Francisca de Altar. Van der Hamen's niece.

In the year of our Lord Jesus Christ 1644, in the month of December, before the Notary Public Don Juan de la Cuesta, at the Royal Mint of Madrid, I, Antonio Ponce, painter, born in Valencia, now living in Madrid, declare that I have married Doña Mariana of Austria.

I, Antonio Ponce, painter, born in Valencia, now living in Madrid, declare that I have married Doña Mariana of Austria, daughter of King Philip IV of Spain, Queen of France, and of the Indies, and of the Philippines, etc., etc.

**A Still Life of Flowers in a Glass Vase****Oil on Canvas****32 x 23 1/2 inches (81 x 60 cms)****Signed and Dated 1644****PROVENANCE** Private Collection, Madrid





## ANTONIO PONCE

1608 - 1662

A Still Life of Flowers including a Peony, Lily, Irises and Carnations arranged in a Conch Shell, forming part of a Fountain with small Water Jets collecting in a Scallop Shell

Oil on Canvas

25 1/2 x 18 3/4 inches (64.7 x 47.7 cms)

**REFERENCES** Dr Peter Cherry, *Arte y Naturaleza. El Bodegón Español en el Siglo de Oro*, Madrid, 1999, p. 210-11, Fig. LVI (as Juan de Espinosa)  
 Peter Cherry, *Spanish Flower Painting in the Golden Age*, Madrid, 1997, p. 97, n° 16 (as Juan de Espinosa)  
 Peter Cherry, *Flowers & Parades del Siglo de Oro*, Madrid, 1999, p. 127, n° 19 (as Juan de Espinosa)

**EXHIBITED** *From Spain: Masterpieces of Spanish Flower Painting in the Golden Age*, Haarlem, Aug - Oct 2002, pp. 96-97, n° 16 (as Juan de Espinosa)  
*Museo Nacional del Prado. Flores & paradas del Siglo de Oro*, Madrid, 21 Nov 2001 - Feb 2002, p. 127, n° 19 (as Juan de Espinosa)

**NOTE** A comparison of this painting with the one by Juan de Espinosa which is also exhibited in this exhibition, has led Dr Peter Cherry to reconsider his opinion. In his view this is a fully authentic work by Antonio Ponce and not, as previously thought, a work by Juan de Espinosa.

ANTONIO PONCE

1608 - 1662

A Still Life with Biscuits in a Basket resting on a Stone Ledge

Oil on Canvas

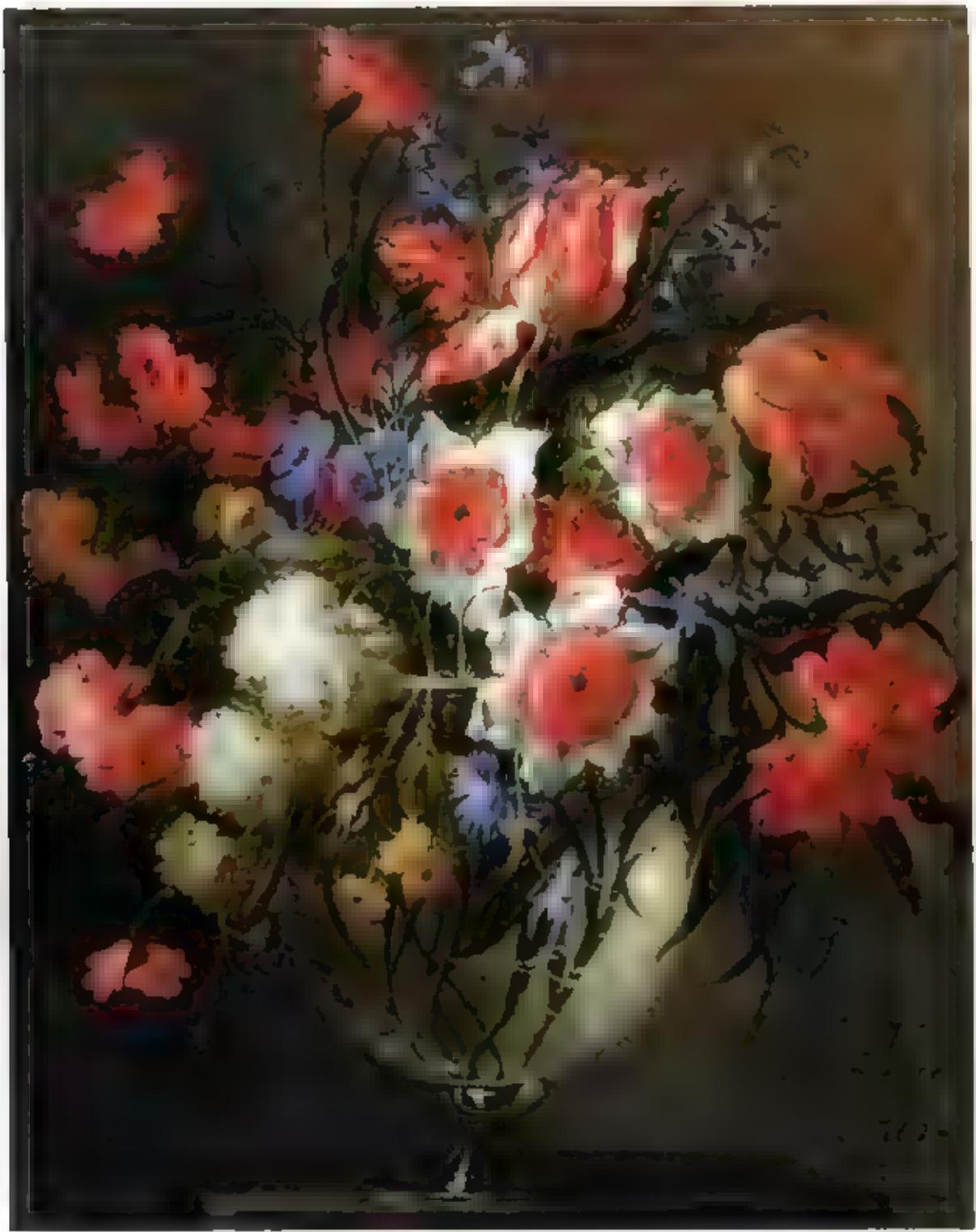
14 x 22 1/2 inches (35.5 x 57.2 cms)

Signed

PROVENANCE English Private Collection

NOTE: PAINTED FROM A PRIVATE COLLECTION





## JUAN DE ARELLANO

1614 - 1676

Juan de Arellano was born in 1614 at Sanlúcar, a province of Madrid. He became a pupil of Juan de Soto where he learned the style of the Andalusian School of painting to which he was only related by birth. As a painter of flower pieces he has the exactitude and delicacy of most famous painter of floral compositions in Spain.

His still-lifes are very important in the Spanish school of art as work effects such as the Tulips and Carnations, especially Magdalena Cat's Arellano's own mother, who was very fond of flowers, as a sharp east wind has ruffled momentarily the big glass vase of blooms.

He had three sons: Bartolomé Pérez, who died in 1676, as well as his own son José.

Museums where examples of the artist's work can be found include:

Museo Nacional de Bellas Artes, Mexico City; Museo del Prado, Madrid; Musée du Louvre, Paris.

**A Still Life of Tulips, Rosey Carnations and other Flowers in a Glass Vase**

Oil on Canvas

25 1/2 x 20 1/2 inches (65 x 52 cms)

Signed and Dated 1674

PROVENANCE: Städler, Würzburg; Schlossmuseum, Stuttgart, S. Petersberg according to an old label on verso. This collection was dispersed in 1918. Private Collection, Stuttgart.

BARTOLOMÉ PÉREZ

1634 - 1694

**B**artolomé Pérez de la Hoz began his career as a goldsmith in  
Madrid, where he worked for Philip II of Spain, and he became Bestiarista to the  
Archduke Ferdinand of Austria, and later to King Philip III.

In the tenth century, the Normans had invaded Sicily and the  
Sicilian Islands. In 1061, Roger I became the first Norman King of Sicily.  
He was succeeded by his son, Roger II, who was known as the Great.  
Under Roger II, Sicily became a center of art and culture. He built  
the Palermo Cathedral and the Palace of the Normans. He also  
founded the University of Palermo. Roger II's reign was a golden age for  
Sicily. He was succeeded by his son, Roger III, who was known as the  
Martyr. He was assassinated in 1154.

Any contribution made by Pérez to or within the field of architecture must be seen as the continuation of his teacher's work. As such, it is also an extension of the tradition established by Pérez's teacher, a tradition of modeling that is distinctly Pérez's own.

### A Garland of Flowers on a Gold Ground

## Oilcan Panel

22 x 21 1/2 inches (63.5 x 54.1 cm)

PROVENANCE Probably Alfonso of Madrid, *intercessio* of 1234 and 1241.

Palacio del Buen Retiro, 1773

Private Collection, Madrid

「スケルト」

Spanish Visit List from *Vestigia*, to Ceylon. Nat. in Trans. vol. 1995, no. 34, p. 141, illustrated.





## FRANCISCO BARRANCO

1610 - 1650

**F**rancisco Barranco was an artist whose works are rare and little known. Only fragments remain, ones that he lived in Andalucia for 15 years. It is known that Francisco de Herrera the Younger, who painted in Seville, Valencia, Murcia, Badajoz, Toledo, and Cadiz, probably knew or even worked with the artist.

**A Still Life with a Partridge, Aubergines, the head of a Lamb, a copper Plate, a copper Bowl, a Knife, a Glass and a Bottle**

Oil on Canvas

33 3/4 x 26 3/4 inches (86 x 68 cms)

Inscribed au verso: *Original D barranco*

LITERATURE: *Premios Círculo Arte y Naturaleza. Ex Brévegal. Exposición en el Museo de Oriente*. Madrid, 1995

Don Juan Agustín Ceán Bermúdez, *'Diccionario Histórico de los más ilustres profesores de las Bellas Artes en España'*. Madrid, 1881, p.

## MATTO CEREZO

1637 - 1666

**M**atthew Cerezo was born in Madrid, where he studied under the well-known painter Diego Velázquez, and died in the same city.

He was a pupil of Velázquez, and like him, he was influenced by the Caravaggesque style. He was also influenced by the work of Rubens, and by the Flemish masters Titian and Van Dyck.

Matthew Cerezo's work is characterized by its strong chiaroscuro, its use of chiaroscuro, and its use of chiaroscuro. His style is characterized by its use of chiaroscuro, and by an especially strong sense of colouring.

**A Pair of Still Life Pictures with Fish, Bread, Garlic, Cheese and Copper Utensils**

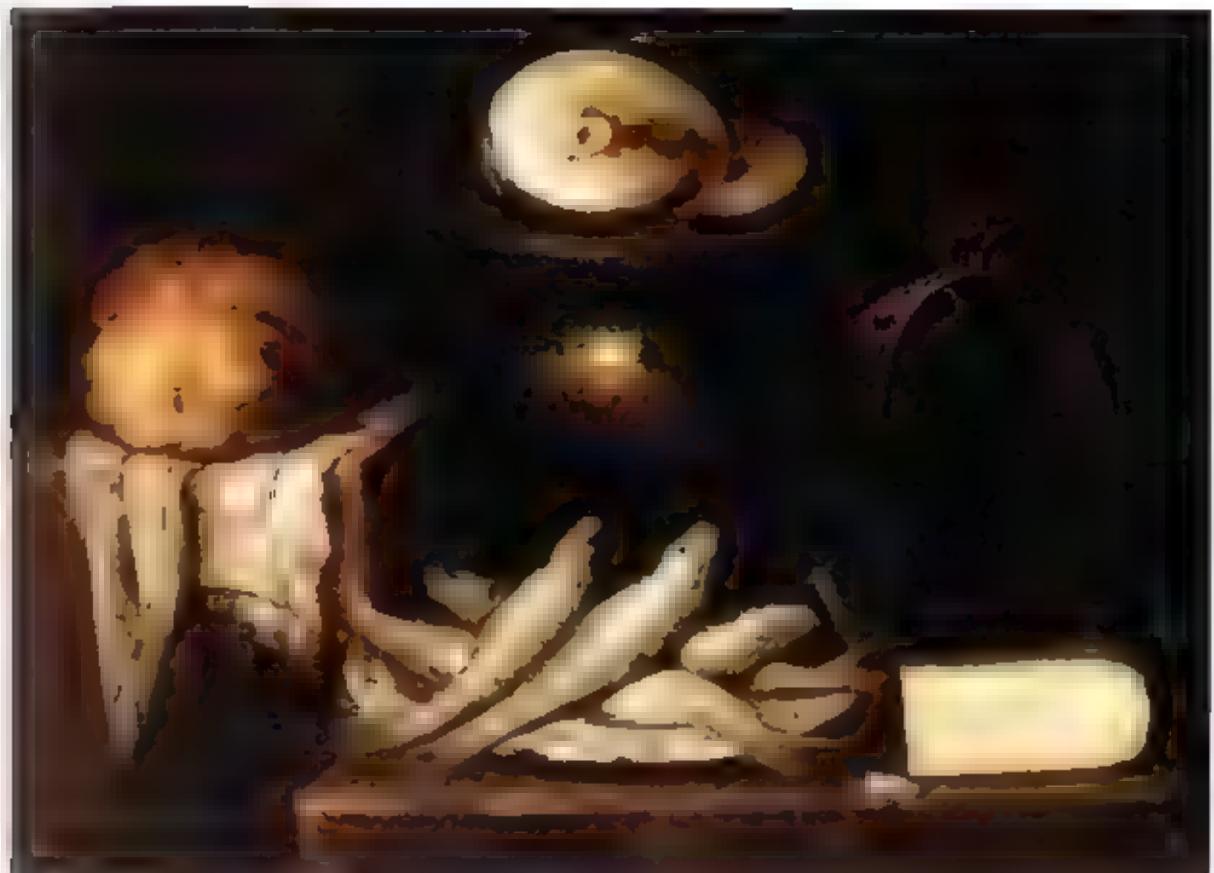
Oil on Canvas

23 3/4 x 33 inches (60.5 x 83.5 cm)

Signed

PROVENANCE: Private collection, Madrid.

EXHIBITIONS: Museo del Arte y Nacional de la Bodegón. Exposición de Obras de Madrid, 1999, p. 235, Fig. LXXXV, nº1 and 2.





34

GT ILLERMO MESQUIDA

1675-1717

### A Pair of Still Lives of Flowers in glass Vases

Oil on Canvas

31.1.2 x 28.105158 (89 x 71.5mm)

scribed in verse A

## LUIS MELÉNDEZ

1716 - 1780

Luis Meléndez was born at Segovia in 1716, the son of a painter, Francisco Meléndez, who had moved from Madrid to Segovia in 1700. Luis' father died in 1725, leaving him to be brought up by his mother, Ana de la Cuesta, and his older brother, José, who became a painter and architect. Luis' mother died in 1735, and he was then sent to live with his uncle, Francisco Meléndez, the painter, in Madrid. There he studied under his uncle, and also under Antoni Vilanova, the still life painter. In 1740 he became a member of the Royal Academy of San Fernando, and in 1744 he was admitted to the Royal Academy of Painting and Sculpture. He married in 1750, and in 1752 he became a member of the Royal Society of Arts.

**A Still Life of Quinces, Green Pears, a Plum and a bunch of Black Grapes, a terracotta Jug and a pottery Cup of Red Wine on a wooden Table**

Oil on Canvas

14 1/2 x 19 1/4 inches (36.8 x 49 cms)

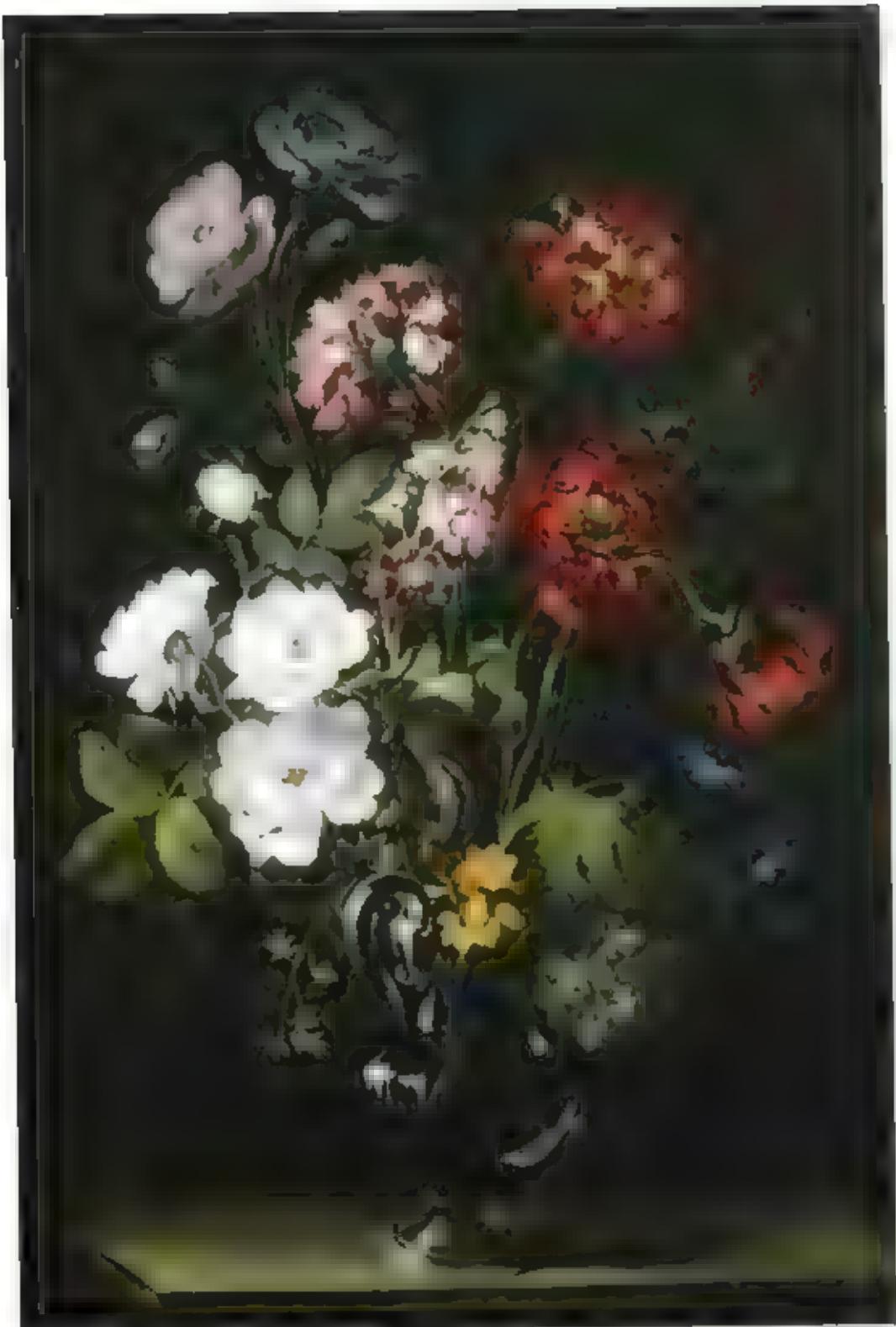
THE FAMOUS SPANISH STILL LIFE PAINTER  
dated by him to c 1765

EX- COLLECTION OF THE MUSEUM OF MODERN ART,  
*Spanish Masters*, 27th February - 18th May 2005

NO. 1  
THE FAMOUS SPANISH STILL LIFE PAINTER  
dated by him to c 1765

The most fascinating still life composition. Its appeal rests on extreme realism and volumetric construction. The surface of the picture brought to a very high finish in the left hand corner and yet wispy thin in the apparent unfinshed areas of the distant quinces. Like many works by Meléndez, his many changes of composition can almost be seen with the naked eye, these pentimenti are particularly interesting in this composition in that a large bowl can be seen on an X-ray which stretches across the entire part of the fruit composition.





## BENITO ESPINOS

1738 - 1818

**B**enito Espinós was born in Valencia and was the son of the painter, José Espinós. He was a founder member of the Academia de Santa Bárbara which was founded some years before the Academia de San Carlos. He was apprenticed to his father and very soon gained a reputation as a painter of flower compositions. He received many commissions from the Spanish nobility particularly from the Conde de Bonalduca. He later travelled to Madrid where he executed flower still life paintings for the Prince of Asturias, the future King Carlos IV and in 1802 received another commission for more flower paintings from the King.

Espinós is probably the most important painter of the School of Valencia, specializing in flower and still life subjects of the late 18th and 19th Centuries.

Museums where examples of the artist's work can be found include:

Museo Nacional del Prado, Madrid. Museo de Bellas Artes de San Pio V, Valencia.  
Real Academia Catalana de Bellas Artes de San Jorge, Barcelona.

A Still Life of Roses, Carnations, Gillyflowers, Hydrangeas and other Flowers  
in a glass Vase

Oil on Panel

25 x 17 1/8 inches (64.5 x 43.5 cms)

Signed and Inscribed: *Benito Espinós, Valencia*

Reference to the canvas, 60 x 47 cms, in the Prado Museum, Madrid.

JOSÉ LÓPEZ ENGUÍDANOS

1760 1812



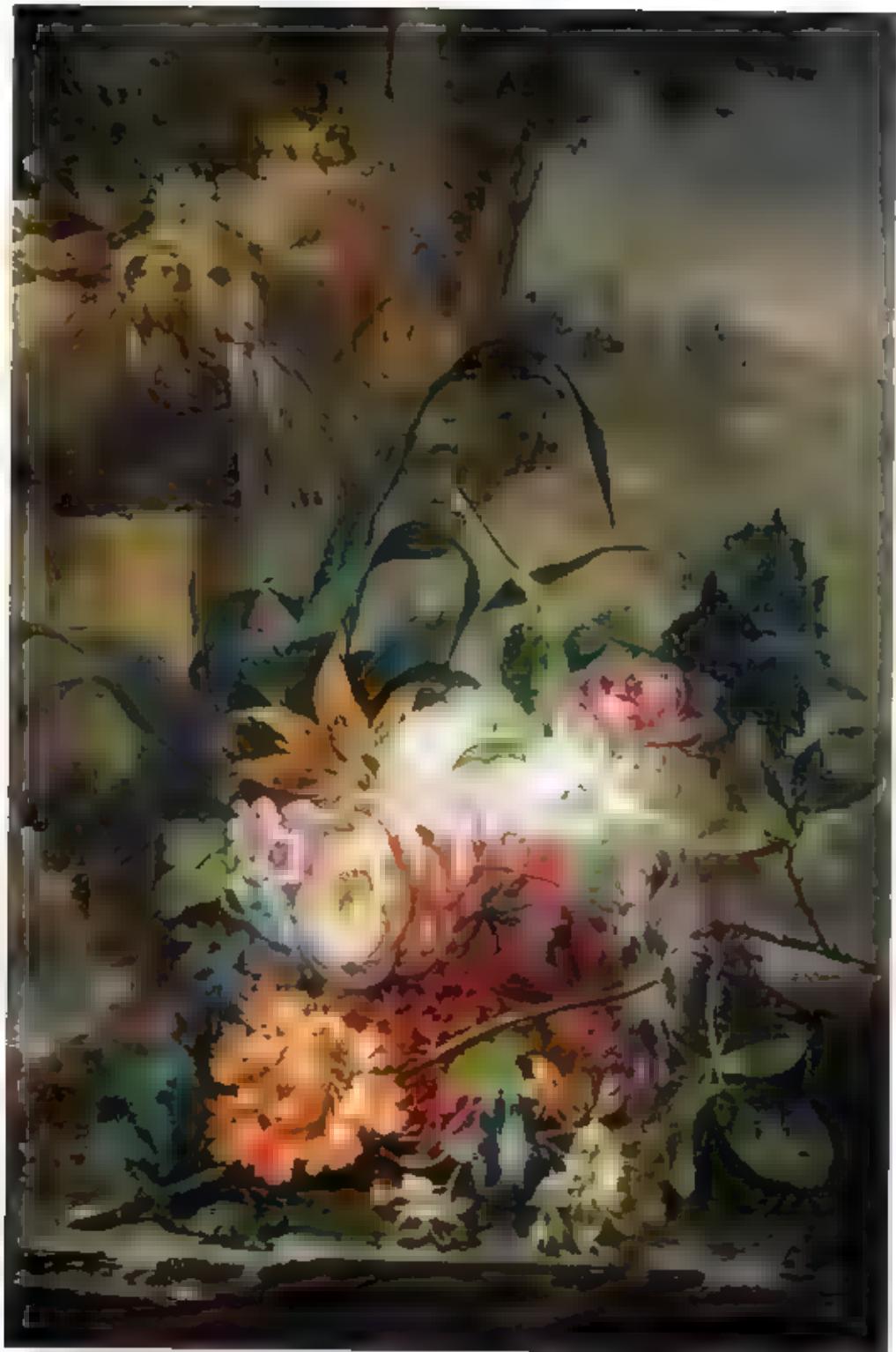
### A Still Life of Eggs in a Ceramic Bowl together with Pomegranates, Grapes and Apples on a Wooden Table Top

Oil on Canvas

14 1/4 x 18 1/4 inches (36.2 x 46.2 cm)

Signed and Dated 1867





## MIGUEL PARRA

1780 - 1846

Miguel Parra was born in Valencia in 1780 and at a very early age of 12 he was to join the Sala de Principios de la Academia de Bellas Artes de San Fernando. Here his formal apprenticeship was to take place and he was to win numerous prizes in the competitions in 1795 and 1798. In 1801 he was to be awarded the first prize for his floral composition presented that year. We know that he was a pupil of Benito Espinós as well as Vicente López. On 10th July 1803, he was nominated an Académico de Merito of the Academy of San Carlos.

Thanks to family connections with Vicente López, he was to receive commissions from the court and in 1818 King Fernando VII appointed him court painter. And in the same year he was also to be appointed Académico de la Real Academia de Bellas Artes de San Fernando.

Much appreciated in his own lifetime, his paintings were to be described by the critic, Elías Tormo as the Vicente López of the flower paintings. The highest accolade in his life was to be awarded in 1823, when he was to be awarded the position of Director General of The Academia Valenciana.

Miguel Parra's paintings are always distinguished by a fine sense of colouring and draughtsmanship into which he always liked to incorporate architectural elements.

A Bouquet of flowers in a vase with a landscape in the background  
red around it, with a landscape in the distance

Oil on Canvas

26 x 18 inches (68 x 46 cms)

## JOSÉ ROMÁ

1784 - 1847

José Romá was born in Valencia and at a very early age was chosen at the Academy of San Carlos where he was received into the third class of students and where he obtained his first Prize. Between 1807 and 1810 he took part in several of the Academy's works which were held during the Congress of the United Provinces of South America at Madrid.

In November 1816 he was elected a full member to the Academy of Valencia. From 1816 to 1820 he taught at the School of Don Juan de la Victoria in Valencia to San Pablo. Later, upon the request of the Duke of Alcalá, in 1837, he was to receive the post of director to the Academy.

José Romá was a painter who was well known for his treatment of flower still-lives, especially the flowers of the classic vases which were very distinctive.

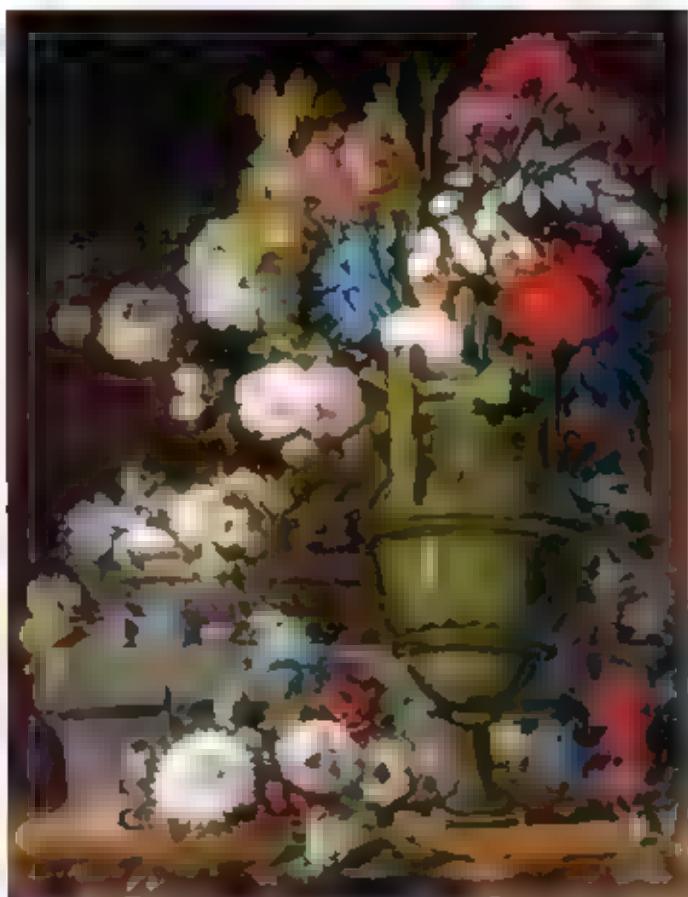
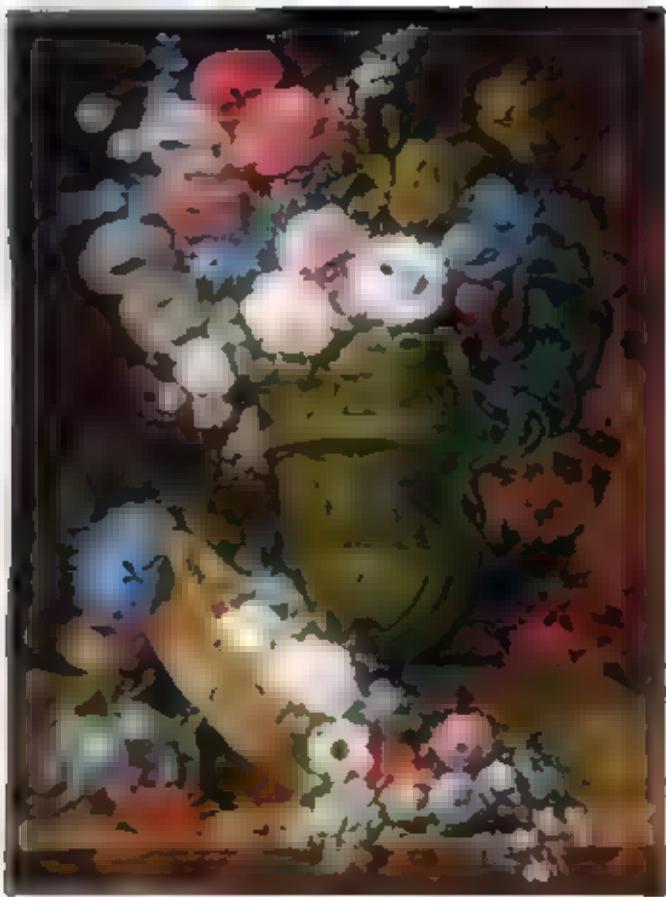
## A pair of Still-Lives with Neo-Classical Vases and Baskets of Flowers

Oil on Canvas

25 1/4 x 32 1/4 inches (64 x 82 cms)

Signed

PROVENANCE: Private collection, Madrid





## FRANCISCO LACOMA Y FONTANET

1784 - 1849

Lacoma began his career as a pupil of Salvador Molet at the Academia de Barcelona where he excelled. There he won many of the art prizes offered. He was awarded a Premium for 3 years which caused him to travel to Paris and establish himself there.

There he also won the Society of Botany many lucrative commissions. He befriended Jacques Louis David and Baron Gros as well as the flower painter van Spaendonck. In 1812 he exhibited at the Paris salons and in 1819 was elected a member of the Academia de San Fernando in Madrid.

Back in Madrid he was instrumental in the court's negotiation relating to the repatriation of religious works of art sacked from Spain by the French forces during the occupation of the Iberian Peninsula.

Lacoma painted primarily flower and still life compositions but excelled at portraiture as well (see his portrait of the King Ferdinand VII engraved by Bao Barcelona).

Museums where examples of the artist's work can be found include: Barcelona, Madrid (Academia de San Fernando) and San Sebastian.

**A Bunch of White Grapes hanging from a Vine****Oil on Canvas****13 x 9 3/4 inches (32.5 x 24.5 cms)****Signed**

31.

FRANCISCO LACOMA Y FONTANET

1784 - 1849

A Branch of Cherry Blossom

Oil on Paper laid on Canvas

22 3/4 x 17 3/4 inches (58 x 45 cms)

Signed and Dated 1805

PROVENANCE English Private Collection

LITERATURE William Jordan and Peter Cherry, *Spanish Still Life from Velazquez to Goya*, London, 1993, p. 124, Fig 145

NOTE ON LOAN FROM A PRIVATE COLLECTION





32.

JUAN MILLÁN

19th century

**L**ittle seems to be known about this painter whose skills of Still Life painting are especially remarkable. His style was very much influenced by 18th century painters especially Luis Meléndez.

A Still Life Picture with Meat, Bread and Vegetables  
A Still Life with Melon, Grapes and Peaches

Oil on Canvas

17 1/4 x 24 3/4 inches (43.5 x 62.5cms)

One Signed and Dated 1886 the other 1884

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